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CATALOGUE OF

A Choice Collection of

MODERN ETCHINGS

ETC.

By MÉRYON, WHISTLER, SEYMOUR HADEN,
GAILLARD & HELLEU;

An almost Complete Collection of

THE ORIGINAL ETCHINGS OF
JEAN FRANÇOIS MILLET;

AND [F. Keppel]

Engravings

AFTER SIR J. REYNOLDS AND OTHERS,

Some Printed in Colours:

WHICH

Will be Sold by Auction by

L. 59353

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On TUESDAY, JULY 2, 1901,

AT ONE O'CLOCK PRECISELY.

May be viewed the Saturday and Monday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On TUESDAY, JULY 2, 1901,

AT ONE O'CLOCK PRECISELY.

ENGRAVINGS AND ETCHINGS.

In the Folio.

— 10.	1	The Bird's Nest, after Westall, by C. Knight	Ford.
— 18.	2	The Anglers, by L. Peirson—*printed in colours*; and La Cruche Cassée, after Greuze 2	do
1. 6.	3	Lady in a Landscape, after Gardner, by C. White—*oval*; Oval Prints, in red, by Bartolozzi; and a pair of small Portraits—*printed in colours* 4	do
2. 18.	4	Mrs. Wheatley, seated, after Wheatley, by R. Stainer; Ariadne, after Hamilton, by Clarke; and Design, after Cipriani, by Marcuard—*proof, with full margin* 3	Lauder
2. .	5	Ovals: Portraits of Voltaire; Diderot; and Montesquieu—*printed in colours* 3	Keppel.
2. .	6	French Fencing Tournament in 1816; with the Key—*signed artist's proof*, by F. Régamey—*printed in colours*	do

1 . . 7 Gray's Elegy, after W. Hamilton, by Bartolozzi—*printed in colours* Glen.

1 . . 8 The May Queen; and The Young Widow, after Sir T. Lawrence, by G. Phillips—*proof before all letters* 2 Loefflet

1 . 7 . 9 Bartolozzi: Three Oval Prints, in colours, after Bunbury, &c.; Ceres, after Cipriani—*printed in colours* 4 King.

1 . 2 . 10 Sir Walter Scott, by G. Phillips, after Leslie Keppel.

— 6 . 11 Lady seated in a Landscape: French Print, after Bunbury; and A Subject from Telemachus—*in colours* 2 Lane.

12 Frascati's Restaurant, after Du Bucourt; and New Year's Day, after Huet—*French prints, in colours* 2

— 6 . 13 The Supper, after Moreau le Jeune—*proof, printed in colours*; and A Lithograph, after Boucher 2 Keppel

— 15 . 14 Fête de Bacchus; and Amusements de Bacchus—*a pair, in colours* 2 do

15 Arthur and Emmeline, after Ansell, by Tomkins; and Two others 3

— 9 . 16 Schiek Ibrahim; and Another, after Bunbury 2 Glen.

2 . . 17 Mrs. Fitzherbert, after Cosway, by Condé—*printed in colours* Keppel.

— 19 . 18 Miss O'Neill, after Masquerier, by W. Say—*proof* Rimell

— 15 . 19 Master Joseph Sidney York, after C. Read, by V. Green Keppel.

— 5 . 20 The Crown Offered to Mary Queen of Scots, after Cipriani, by Bartolozzi—*proof before letters* Rimell

— 13 . 21 Venus Sleeping, after Caracci, by Bartolozzi; Miss Barker, after Cosway, by E. Stodart—*signed artist's proof* 2 do

— 19 . 22 The Family of Sir Thomas More, after Holbein, by Michel—*in colours*; and The Right Hon. Charles Abbot, after Northcote, by Picart 2 do

6 . . 23 A Fruit Piece; and A Flower Piece, after Van Huysum, by Earlom 2 Keppel.

1 . 8 . 24 Maria, after Angelica Kauffman, by Ryland Glen.

2 . . 25 The Cake in Danger, after J. Russell, by Nutter; and Guinea-Pigs, after Morland, by Levilly 2 Cook.

1 . 2 . 26 Portrait of a Young Lady, after Van der Myn, by McArdell Glen.

1 . 1 . 27 Countess of Carlyle; and Three similar Portraits, after Van Dyck, by P. Lombart 4 do

1 . 10 . 28 Napoleon in Coronation Robes, after Gérard, by Desnoyers Loefflet.

— 10 . 29 Napoleon, after R. Lefèvre, by Samuel Cousins, R.A. Keppel.

1 . 10 . 30 Adrienne Lecouvreur, after Coypel, by Drevet; Bossuet, after H. Rigaud, by Edelinck 2 Brem.

— 5 . 31 Bartolozzi: Sincerity, after Angelica Kauffman; Miss Farren, as "Olivia"; and Other small Prints 8 Lauder.

— 10 . 32 The Young Timothy, after Sant, by S. Cousins, R.A.—*signed artist's proof* Keppel.

1 . 10 . 33 Miss Rosa Corder, after Whistler, by R. Josey—*signed artist's proof* do

— 18 . 34 The Forge, after Wright, by Pether; and Una, after West, by Earlom 2 Brem.

— 9 . 35 A Concert of Birds, by Earlom; Other Prints from The Houghton Gallery; and Queen Adelaide, by Holl 5 do

— 10 . 36 Charles II., by Faithorne—*first state, but repaired*; and Henri IV. of France—*published by Woodburne* 2 Keppel.

— 6 . 37 Bartolozzi: Subjects of Cupids, after Lady Beauclerc and others —*modern impressions, printed on satin* 5 Loefflet.

AMERICAN SUBJECTS.

2 . . 38 Columbus, by Mercuri—*proof before all letters*; and A lettered Print of the Same — Keppel.

— 13 . 39 Columbus, etched by H. Lefort—*signed artist's proof* — Rimell

2 . . 40 John Penn, "Principal Proprietor of Pennsylvania," after Sir W. Beechey, by Dunkarton—*lettered proof* — Keppel.

— 10 . 41 Lafayette, full-length portrait, after Ary Scheffer, by Leroux—*proof, with the artists' names lightly etched* — do

— 15 . 42 Benjamin Franklin—*proof before all letters, ascribed to Girardot*; and A Lithograph of Franklin, after Duplessis—*in colours* — Sabin.

1 . 1 . 43 Longfellow, by Charles Burt—*proof before letters* — Loefflet

AFTER SIR J. REYNOLDS.

2 . . 44 Lady Sarah Bunbury, by E. Fisher — Glen.

— 10 . 45 Lady Gideon, by Watson — Rimell.

— 15 . 46 Miss Kitty Fisher, by Watson — do

3 . 18 . 47 Lord Mansfield, by Bartolozzi — Keppell.

2 . . 48 Horace Walpole, by McArdell — Rimell.

1 . 1 . 49 Admiral Keppel, by Fisher—*proof before all letters* — Brem.

— 10 . 50 John Hunter, by W. Sharp—*with full margin* — Hall.

1 . 8 . 51 Lady Waldegrave and her Daughter, by R. Houston — Sabin.

— 6 . 52 Miss Bosville, by J. Watson—*with large margin* — Stewart

6 . . 53 Colonel Tarleton, by J. R. Smith—*slightly tinted* — Keppel.

1 . 15 . 54 Oliver Goldsmith, by J. Marchi — Wade.

1 . 5 . 55 Dr. Samuel Johnson, by J. Watson—*with large margin* — do

3 . . 56 The Cottagers, by Bartolozzi—*printed in colours* — Glen.

3 . 3 . 57 Lady Camden, etched by Waltner—*signed proof, before the publisher's address* — Loefflet

OLD ENGRAVINGS AND ETCHINGS.

ALBERT DURER.

40 . . 58 ST. JEROME IN HIS CELL (B. 60) Keppel.

4 . 15 . 59 Five Studies of Figures (B. 70) Loefflet.
From the Archinto Collection

33 . . 60 MELANCHOLIA (B. 74) do

8 . 10 . 61 Saint Hubert (B. 57)—*original impression, but repaired*; and The Oriental and his Wife (B. 85)—*from the Mariette Collection* 2 do

4 . . 61A Triumphal Arch of Maximilian: Adam Bartsch's reprint (1799) of the original woodcuts. Forty-six prints 46 Keppell.

MODERN ETCHINGS.

FERDINAND GAILLARD.

2 . 2 . 62 Saint Sebastian—*signed artist's proof*; and The Same—*with letters* 2 Loefflet

1 . . 63 The Poet Mistral; and Dom Guéranger 2 Keppel.

4 . 10 . 64 Monsignor Billard—*proof before all letters* Webb.

2 . . 65 Horace Vernet—*proof before all letters*; and Another 2 do
66 Saint George, after Raphael—*proof before letters*

2 . . 67 The Madonna, after Botticelli—*proof before letters* Keppel

— 10 . 68 The Man with a Pink, after Van Eyck—*first edition, with the letters*; and The Same—*in a later state* 2 do

SIR F. SEYMOUR HADEN, P.R.E.

(All are signed proofs unless otherwise designated.)

1 . 4 .	69	Kensington Gardens: the smaller plate (Drake, No. 12)	Moore.
3 . .	70	Mytton Hall (D. 13)	Keppel.
1 . 15 .	71	Egham Lock (D. 15); and Out of Study Window (D. 17) 2	Gutekunst
1 . 15 .	72	Fulham (D. 18)	Sims.
3 . .	73	A Water Meadow (D. 20)	Keppel.
3 . .	74	Kidwelly Town (D. 22): and Kidwelly Castle (D. 23) 2	do
	75	Kensington Gardens: the larger plate (D. 26)	
— 15 .	76	Stems: a study (D. 27); and The Holly Field (D. 30) 2	do
	77	Amstelodamum (D. 37); and Battersea Reach (D. 45) 2	
3 . .	78	Whistler's House, Old Chelsea (D. 47)	do
1 . .	79	Thomas Haden of Derby (D. 51); and Portrait Sketch (D. 54) 2	Stebbing
	80	Newcastle-in-Emlyn (D. 55); House of the Smith (D. 56); and Kenarth (D. 57) 3	?
— 10 .	81	Kilgaren Castle (D. 58); and Cardigan Bridge (D. 60) 2	Keppel.
	82	The Fisherman (D. 61)—*trial proof* A, *with the artist's dedication to Philippe Burty*	
1 . 15 .	83	Penton Hook (D. 62)—*trial proof* B; and Thames Ditton (D. 64) —*not signed* 2	Lee.
1 . .	84	Railway Encroachment (D. 65); Brentford Ferry (D. 66); and The Towing-Path (D. 67) 3	Gutekunst
— 5 .	85	Shepperton (D. 71); and Kew Side (D. 73) 2	Keppel.
1 . 14 .	86	Isleworth (D. 76); and Sunset on the Thames (D. 83)—*the rare state, with a man swimming* 2	Wade.
2 . .	87	Hands Etching (D. 84); Little Calais Pier (D. 87); and Horsley's Cottages (D. 90)—*first state* 3	Keppel.

2 . 5 . 88 Harry Kelly's, Putney (D. 107); and A Castle, County Wicklow (D. 110) 2 Keppel.

2 . . 89 The Herd (D. 115)—*unsigned*; and The Three Sisters (D. 116) 2 do

1 . 10 . 90 The Island opposite Boyle's Farm (D. 121)—*trial proof* B do

1 . 10 . 91 The Two Sheep (D. 127) do

2 . . 92 Sawley Abbey (D. 131)—*undescribed state, with lambs in the foreground* do

2 . 15 . 93 The Boat-House (D. 139); and Divergent Paths (D. 145) 2 Wells.

2 . . 94 Castle Bridge (D. 155); The Willows (D. 164); and Barbel Fishing (D. 166) 3 Keppel.

95 Dusty Millers (D. 165); and Grim Spain (D. 168)—*first state* 2 do

1 . . 96 The Turret (D. 179); and Three-Tree Farm (D. 181) 2

2 . 2 . 97 Cowdray with Geese (Beraldi 195, Continuation of Drake's Catalogue); and A Salmon River (Beraldi 199)—*trial proof* 2 Colnaghi.

3 . 15 98 The Little Pool (Beraldi 200)—*unique proof, before much added work*; and The Same—*finished state* 2 Keppel.

PAUL HELLEU.

2 . 5 . 99 Portrait of Madame Helleu Gutekunst

1 . 10 . 100 Portrait of the Artist's Daughter—*one of ten proofs taken* Keppel.

2 . 10 . 101 A Lady, standing—*one of ten proofs only* Gutekunst

2 . 10 . 102 A Lady, wearing a hat—*printed in black and brown* Colnaghi.

JEAN FRANÇOIS MILLET.

4 . 15 . 103 Départ pour le Travail—*early state on vellum*
From the Sensier and Babcock Collections Lefflet.

3 . 5 . 104 Les Bêcheurs Keppel.
From the Babcock Collection

105 La Cardeuse
106 Les Glaneuses
107 La Tricoteuse
108 Homme à la Brouette
109 La Fileuse
110 La Baratteuse; and La Couseuse 2
111 Les Deux Vaches; and Femme étendant du linge 2
112 Le Petit Bêcheur; and Croquis Divers 2
113 Le Semeur: original lithograph, by J. F. Millet
114 Le Bêcheur: original woodcut, by J. F. Millet—*in two states* 2
115 La Grande Bergère: woodcut, by the artist's brother, J. Baptiste Millet; Homme Appuyant sur sa Bêche: woodcut, by the artist's brother, Pierre Millet 2

CHARLES MÉRYON.

116 L'Arche du Pont Notre-Dame—*first state, with full margin*
117 Tourelle, Rue de la Tixéranderie; Tour de l'Horloge; and Collège Henri IV. 3
118 View of San Francisco
118A Le Stryge—*proof before letters*; and La Galerie Notre-Dame 2
119 Ministère de la Marine; and A Printer before the King of France 2

J. M. WHISTLER.

120 American Coast Survey—*the artist's first etching*; and Portrait of Whistler, by Rajon 2
121 The Unsafe Tenement (Wedmore, No. 7)
122 Street at Sauverne (W. 11); and Little Arthur (W. 13) 2

2 . 16 . 123 La Vieille aux Loques (W. 14) Cooke

3 - . 124 The Rag-Gatherers (W. 17); and Fumette (W. 18) Lee. 2

2 . . 125 Annie seated (W. 24); and Reading by Lamplight (W. 25) 2 Keppel.

4 . . { 126 Soupe à trois sous (W. 27) Sampson.
127 Bibi Valentin (W. 28)

2 . 2 . 128 Bibi Lalouette (W. 30) do

1 . . 129 The Wine-Glass (W. 31) Keppel

2 . 10 . 130 Westminster Bridge (W. 36); and Limehouse (W. 37) 2 Cook.

3 - 131 Tyzac, Whiteley & Co., or Eagle Wharf (W. 39) Colnaghi.

3 . 10 - 132 Black Lion Wharf (W. 40) Hall.

1 . 18 . 133 The Pool (W. 41) do

2 . 10 . 134 Thames Police (W. 42) do

2 . . 135 'Long-shore Men (W. 43) Smith.

3 . . 136 The Lime-Burner (W. 44) Hall.

3 . 5 . { 137 Billingsgate (W. 45) do
138 Portrait of Bequet, or The Fiddler (W. 48)

3 . . 139 Rotherhithe, or Wapping (W. 60) Gutekunst

3 . . 140 The Forge (W. 63) Lowe.

3 . . { 141 Millbank (W. 67); and Tiny Pool (W. 73) 2 Stebbing
142 Cadogan Pier (W. 79); and Old Hungerford Bridge (W. 80) 2

1 . 15 . 143 The 'Adam and Eve' Tavern, Old Chelsea (W. 144) Jonas.

WHISTLER—(*continued*).

Framed.

8 . .	144	The Traghetto, Venice (W. 156)—*early trial proof, unsigned*	Keppel.
24 . 3 .	145	The Beggars (W. 159)—*signed proof*	do
8 . 18 . 6	146	Bead Stringers (W. 164)—*signed proof*	do
30 . 9 .	147	Nocturne—Palaces (W. 168)—*signed both in front and at back*	do
18 . 7 . 6	148	The Long Lagoon (W. 169)—*signed both in front and at back*	do
14 . 3 . 6	149	The Riva, Number Two (W. 175)—*signed proof*	do
6 . .	150	"T. A. Nash" (W. 215)—*signed proof*	do

FERDINAND GAILLARD—(*continued*).

Framed.

13 . 2 . 6	151	Dom Prosper Guéranger—*signed artist's proof* *From Gaillard's own Collection, with his annotations at back*	Keppel.
1 . 1 .	152	Saint George, after Raphael—*signed artist's proof*	Cook.

SIR FRANCIS SEYMOUR HADEN, P.R.E.—(*continued*).

4 . 10 .	153	Egham (Drake, No. 14)—*one of six proofs, on vellum*	Colnaghi
5 . 10 .	154	On the River Test (D. 19)—*first state*	do
13 . 2 . 6	155	Sunset in Ireland (D. 44)	Keppel
2 . 10 .	156	Battersea Reach (D. 45)—*one of six proofs, on vellum*	Webb.
3 . .	157	The Lovers' Walk (D. 63)	Gutekunst
4 . 4 .	158	The Warship 'Agamemnon' (D. 128)—*second state*	do
2 . .	159	Scotch Firs, Inveroran (D. 133)—*trial proof* A	Keppel.
2 . .	160	Winchelsea Canal (D. 144)—*mezzotint*	Colnaghi.

161 Challow Farm (D. 158)—*first state*

162 Windsor (D. 183)—*fourth state*

163 GREENWICH (D. 184)—*trial proof* A, *one of six proofs taken*

164 A Lancashire River—*not described by Drake*

PAUL HELLEU—*continued.*

165 A Lady, about to write—*printed in two colours*

166 A Lady, in furs—*one of twenty-five impressions taken*

167 A Lady, after Gainsborough—*one of four impressions taken*

168 A Lady, with a large hat—*trial proof, unique*

169 A Lady, with a muff—*one of six impressions taken*

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170 Vauxhall, after Rowlandson, by R. Pollard—*printed in colours*

171 The Promenade, Hyde Park, by A. Muller—*printed in colours*

172 LADY DOVER, after Sir T. Lawrence, by S. Cousins, R.A.—*lettered proof*

173 The Choice of a Model, after Fortuny, by Champollion—*proof, with the artists' names only*

174 A Lady contemplating her Lover's Picture, after A. Kauffman, by Scorodomoff—*oval, in red*; and Lioness and Cub—*printed in colours* 2

175 Minerva, by Genisson, after Cipriani—*printed in colours*; Country Girls, by E. Scott; and Another 3

PAUL SANDBY.

176 Water Colour Drawing of Old Chelsea Gaol—*signed and dated*

FINIS.

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Christie,/Modern etchings, etc.
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